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1968



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БЕЛА БАРТОК

BÉLA BARTÓK

Op. 4

С Ю И Т А

№ 2

S U I T E

ДЛЯ СИМФОНИЧЕСКОГО ОРКЕСТРА
FOR SYMPHONY ORCHESTRA

Редакция 1943 года
Revised 1943

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1968 Moscow

Printed in Soviet Union

ORCHESTRA

2 Flauti (Fl. II=Piccolo)
2 Oboi (Ob. II=Corno inglese)
2 Clarinetti (B. A) (Cl. I=
Clarinetto piccolo Es)
(Cl. II=Clarinetto basso B)
2 Fagotti (Fag. II=Contrafagotto)

*

3 Corni (F)
2 Trombe (B)

*

Timpani
Triangolo
Tamburino
Piatti
Cassa
Tam-tam

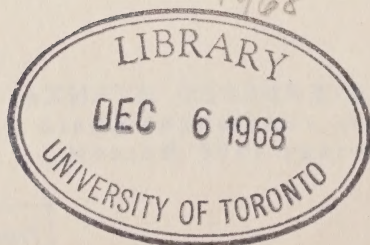
*

2 Arpe

*

Violini I
Violini II
Viole
Violoncelli
Contrabassi

M
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СЮИТА

№ 2

SUITE

Редакция 1943 года
Revised 1943

Op. 4

Б. БАРТОК
B. BARTOK
(1881-1945)

I

Comodo $\text{♩} = 116$

2 Flauti

2 Oboi
(Corno Inglese)

2 Clarinetti (B)

2 Fagotti

3 Corni (F)

2 Trombe (B)

Timpani

Triangolo

Arpa I

Arpa II

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pp

solo

p molto espressivo

3

1

Arpa I

V-le div.

V-o.

solo

altri

p espr.

pp

p

mf espr.

2

Arpa I

V-le div.

V-o.

solo

altri

C-b.

p

mf

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features five staves of instruments: Arpa I, Violini II, Violini I, Violoncelli, and Contrabbassi. The music is in 2/4 time and consists of 16 measures. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The Violini I staff has a 'div.' (divisi) marking, and the Violoncelli staff has a 'solo' marking. The Contrabbassi staff has an 'altri.' (altri) marking. The score is written in a standard musical notation style with a treble clef for the Arpa I and Violini staves, and a bass clef for the Violoncelli and Contrabbassi staves.

[illegible]

poco a poco rit.

Fag. *a2*
 Cor. *mf* *I.III a2* *mfespr.* *p*
 V-ni I *div.* *f*
 V-ni II *div.* *f*
 V-le *div.* *f*
 V-c. *fespr.* *f*
 C-b. *f*

più ritard.

Fag. *a2*
 Cor. *I.III a2* *mfespr.* *dim.* *p* *pp* *ppp*
 Arpa I *p* *pp*
 V-ni I *unis.* *div.* *8-* *loco* *div. in 3* *ppp*
 V-ni II *dim.* *pp* *ppp*
 V-le *dim.* *pp* *ppp*
 V-c. *molto espr.* *dim.* *p* *ppp*
 C-b. *dim.* *p*

4

Fl.

Ob.

Cl.

ArpeI.II

f

a²

f

f

5

Fl.

Ob.

Cl.

ArpeI.II

a²

p

p

molto cresc.

3

Archi

unis.

y

mfespr.

unis. *y*

mfespr.

unis. *y*

mf

y

mf

y

mf

div.

Fl. a2 *mf* *p*

Ob. a2 *mf* *p*

Cl. *mf* *p*

Arpe I II

Archi unis.

6

Fl. a2 *mf* *p*

Ob. a2 *mf* *p*

Cl. a2 *mf* *p*

Arpe I II

Archi

Fl. *a2* poco sosten. 7 a tempo

Ob. *a2* *p* I *p*

Cl. *a2* *p*

Fag.

Cor.

Tr-be

Archi

poco sosten. a tempo

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

ritard. poco a poco

p cresc. *mf* *mf espr.* *f* *a2* *a2*

Fl.

cresc. *cresc.* *mf* *mf* *f espr.* *a2*

Ob.

p *p cresc.* *mf* *mf* *f espr.* *a2*

Cl.

p cresc. *mf* *mf* *f espr.* *a2*

Fag.

mf *mf* *f espr.*

I. II

Cor.

III

f espr.

I con sord.

mf

Tr-be

ritard. poco a poco

f *f* *f espr.* *espr.*

non div.

mf *mf* *mf*

Archi

molto

a2 *espr.* *dim. molto* *p* *p* **8** *a tempo*

Fl.

Ob. *dim. molto* *p*

Cl. *dim. molto* *p* *I* *5* *p*

Fag. *dim. molto* *p*

Cor. *I. II* *dim. molto* *p*

Tr-be *I* *pp*

Arpa I *p* *8*

molto *a tempo*

dim. molto *p* *div. 8* *unis. V* *5* *pp*

dim. molto *p* *div.* *unis. V* *div.* *pp*

non *div.* *dim. molto* *p* *div.* *pp*

Archi *dim. molto* *p* *div.* *pp*

dim. molto *p*

dim. molto *p*

dim. molto *p*

Fl. — — — — —

Ob. — — — — —

Cl. I *a2* *p* *f*

Fag. — — — — —

Cor. I. II *p* *f*

Archi *unis.* *div.* *unis.* *div.* *p* *f*

Fl. — — — — —

Ob. — — — — —

Cl. I *a2* *f* *res. pr.*

Fag. — — — — —

Cor. I. II *f*

Archi *cresc.* *unis.* *cresc.* *cresc.* *cresc.* *cresc.*

9 Poco pin vivo ♩ = 132

Cl. *ma sempre*

Fag. *a2 ff*

Cor. *I. II mf*

Archi *p pp cresc. mf p*

div. non div. cresc. mf p

p pp cresc. mf p

ritard. 10 Tempo I

Fl. *a2 ff*

Ob. *a2 ff*

Cl. *I 3 3 ff*

Fag. *f*

Cor. *I. II f*

Archi *mf div. unis. 3 p mf 3 p*

mf f

mf f

mf f

4595

Fl.

Ob.

Cl.

Fag.

Archi

Cor.

Tr-tolo

a2

sempre f

p

dim.

siacc. sempre sim.

mf

pp

3

I

p

pp

mf

7

11

Fl. *mf*

Ob. *mf*

Cl. *pp* 3

Tr-I *pp*

V-n II *f* *sf* *mf* 5

V-l *f* *sf* *mf* 5

I

8

Fl. II

Ob. *f*

Cl. *f*

Tr-I *pp*

V-n II *f* *sf*

V-l *f* *sf*

Fl. *pp* *sim.*

Ob. *pp* *sim.* *cresc.*

Cl. *pp* *sim.* *cresc.*

Fag. *a2* *pp dolce* *cresc.*

Cor. *I. III* *pp* *II* *pp* *cresc.*

Tr-lo *tr*

Arpe III *mf* *cresc.*

V-ni I *pp*

V-ni II *div. pp* *cresc.*

V-le *div. pp* *cresc.*

V-c. *pp dolce* *cresc.*

ritard. 12 Poco meno mosso $\text{♩} = 100$

Fl.

Ob.

Cl.

Fag.

I, III

Cor.

Tr-be

Tr-lo

Arpe II, III

G♭ D♭ A♭ f

Poco meno mosso $\text{♩} = 100$

ritard.

div.

in 2 div.

in 2 div.

unis.

Arch.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *a2* *f* *pp*

Cor. *I, III a2* *II* *f* *pp* *pp*

Tr-be *II* *ppp*

Arpe II II

un. *pp* *pp* *pp*

Archi *pp espr.* *pp* *pp* *pp*

pp espr. *pp*

poco rit. 13 *a tempo*

Fl. *a2*

Ob.

Cl. *a2*

Fag. *f*

Cor. *I, III* *a2* *f*

Tr-be *poco f* *poco f* *pp*

Arpe I, II

poco rit. *a tempo*

Archi

mf *div.* *unis.*

poco rit.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *pp* a 2

Cor. *pp* I, III

Tr-be *pp* I

Arpe I, II *pp*

poco rit.

div. *pp* *b a.*

Archi *pp*

Tempo I 14

Ob.

Cl.

Fag. *ff* *a2* *I, III a2*

Cor.

Tr-be *a2*

Archi *ff* *a2* *div.*

Ob.

Cl.

Fag. *(a2)*

Cor. *I, III a2* *(a2)* *mf*

Tr-be *a2*

Archi *cresc.* *ff* *sempre ff*

sempre ff

4575

Ob. a 2

Fag. a 2

I, III a 2

Cor.

Arpa I

Arpa II

Archi

Ob.

Cor.

Arpa I

Arpa II

V.-o.

p *cresc. molto* *ff*

mf *cresc. molto* *ff*

cresc. *ff* *cresc.*

p

div. *cresc.*

div. *cresc.*

cresc. *cresc.* *cresc.* *cresc.*

p espr.

16

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Arpa I

Arpa II

Archl

p espr.

p

f

pp

mf

I, III

pp

pp

pizz.

non div. pizz.

p

pizz.

p

pp

Detailed description of the musical score: The score is for a full orchestra and two arpas. Rehearsal mark 16 is indicated at the top. The Flute part has a first ending bracket. The Oboe part has a first ending bracket and a forte (f) dynamic. The Clarinet part has a piano (p) espr. dynamic, a piano (pp) dynamic, and a mezzo-forte (mf) dynamic. The Bassoon part has a piano (p) dynamic. The Cor Anglais part has a piano (pp) dynamic. The Trumpet part has a piano (pp) dynamic. The Arpa I part has a piano (p) dynamic. The Arpa II part has a piano (p) dynamic. The Archi part has a piano (p) dynamic, a piano (pp) dynamic, and a pizzicato (pizz.) dynamic. The Archi part also has a non div. pizz. instruction.

17

Fl. I *mf espr.* II *mf espr.* *cresc.*

Ob. *mf espr.* *a2* *cresc.*

Cl. *mf* *a2* *cresc.*

Fag. *cresc.* *f* *a2* *cresc.*

Cor. I, III *mf* II *mf* *cresc.*

Tr-be *p* *mf*

Timp. *p*

Arpa I *cresc.* *f*

Arpa II *cresc.* *f*

V-ni I *arco* *div.* *pp* *arco* *p* *cresc.* *molto*

V-ni II *pp* *arco* *p* *cresc.* *molto* *non div.*

V-le *div.* *arco* *espr.* *cresc.* *molto*

V-e. *cresc.* *molto*

C-b. *cresc.* *molto*

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Flutes (Fl.):** Two parts, marked with 'I' and 'II'.
- Oboes (Ob.):** Two parts, marked with 'a2' and 'ff'.
- Clarinets (Cl.):** Two parts, marked with 'a2' and 'ff'.
- Bassoon (Fag.):** One part, marked with 'a2' and 'ff'.
- Cor Anglais (Cor.):** Two parts, marked with 'I III' and 'II'.
- Trumpets (Tr-be):** Two parts, marked with 'ff'.
- Timpani (Timp.):** One part, marked with 'f'.
- Arpas (Arpa I and Arpa II):** Two parts, marked with 'ff'.
- Violins (V-ni I and V-ni II):** Two parts, marked with 'div.' and 'ff'.
- Viola (V-le):** One part, marked with 'div.' and 'ff'.
- Cello (V-c.):** One part, marked with 'ff'.
- Double Bass (C-b.):** One part, marked with 'ff'.

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked as 'ritard.' (ritardando) at the top and bottom of the page. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The page number '18' is in the top right corner.

*) Эта фермата равна приблизительно паузе в $\frac{1}{2}$ у

poco a poco accel.

a tempo (quieto)

Fag. *p*
 Cor. II, III *pp*
 Tr-be *con sord. a2*
I con sord. p
div. in 3
 Archi *div. in 3*
con sord. pp
con sord. pp
con sord. pp
ppz

Fag. *molto quieto*
 Cor. II *pp cresc.*
 Cor. III *pp cresc.*
 Tr-be *pp*
 V-nl I *div. in 3*
 V-nl II *div. in 3*
 V-le *senza sord.*
div. in 3 pp
senza sord.
 V-o. *pp*
 C-b. *pp*

poco ritard.

a tempo

Fl. I *p* *cresc.* *mf*

Ob. *mf*

Cl. *mf*

Fag. II *p cresc.* *mf*

Cor. I. III *cresc.* *mf* senza sord.

Arpa I *mf*

V-ni I *mf* *p* *cresc.* *f*

V-ni II *mf* *p* *cresc.* *mf*

V-le *mf* *f*

V-o. *cresc.* *f*

C-b. *cresc.* *f*

div. in 3

8

poco ritard.

a tempo

20

poco accel.

a tempo (molto quieto)

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa I

a tempo (molto quieto)

8

poco accel.

poco accel.

V-ni I
div. in 3
pp

V-ni II
div. in 3
pp

V-le
div. in 3
pp

V-c.
pp

C-b.
pp

muta Ob. II in Corno inglese più quieto

Ob.

a2

Cl.

Fag.

Cor. II

8

più quieto

Vni I

Vni II

V-le

V-c.

C-b.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

p cresc.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cingl. (Cinghiale, or Cinghiale), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Timp. (Trumpet), Arpa I (Arpa), Arpa II (Arpa), Vni I (Violin I), Vni II (Violin II), Vle (Viola), V.c. (Violoncello), and C-b. (Contrabasso). The score includes musical notation, dynamics (pp, p, mf, f), and articulation marks. The page number 31 is visible in the top right corner.

Poco più lento ♩ = 100

ritard.

unis.

p

8

mf *pp*

mf *pp*

unis.

mf *pp*

unis.

mf *pp*

div. in 3

pp

unis.

mf *pp*

p

mf *pp*

p

mf *pp*

11

Allegro scherzando $\text{♩} = 66$

2 Flauti
(Piccolo)

2 Oboi

2 Clarinetti (B)
(Clarinetto piccolo Es)

2 Fagotti
(Contrafagotto)

3 Corni (F)

2 Trombe (B)

Timpani
Triangolo
Tamburino
Piatti
Cassa
Tam-tam

Arpa

Allegro scherzando $\text{♩} = 66$

Archi

Musical score for a symphony orchestra, page 35. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Timpani (Timp.), and Strings (Archi). The time signature is 4/4. The key signature is one sharp (F#). The score is divided into two systems. The first system includes the Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Timpani. The second system includes the Strings (Archi). The score features various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *sf* (sforzando). The first system is marked with a rehearsal mark "I. II a2". The second system is marked with a rehearsal mark "Archi".

Fl. *a2*

Ob. *a2*

Cl.

Fag. *a2*

Cor. I. II *a2*

Tr-be *a2*

Timp.

non div.

non div.

non div.

non div.

Archi

Fl. *a2* 2 Vivo $\text{♩} = 76$

Ob. *sf* *muta Cl. I in Cl. picc. (Es)* *p*

Cl. *a2* *sf* *p*

Fag. *a2* *sf* *p*

Cor. *I. II* *f*

Tr-be *a2* *sf* *poco sf*

V-le *p*

V.o. *p*

C-b. *p*

Ob.

Cl. pice.

Cl.

Fag.

T-no

Archi

Poco meno mosso $\text{♩} = 69-72$

p

pp

pp

pp

pp

muta Cl. pice. (Es) in Cl. (B)

4575

pauhiou. Fl. a tempo

muto Fl. II in Pico.

Handwritten musical score for multiple instruments, including Flute I, Flute II, and various strings. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like "p cres." and "div. in 3".

Key markings and annotations include:

- pauhiou. Fl. a tempo* (top left)
- muto Fl. II in Pico.* (top right)
- div. in 3* (middle left, above the 5th staff)
- div. in 3* (middle left, above the 6th staff)
- p cres.* (bottom left, below the 8th staff)
- div. in 3* (bottom left, below the 9th staff)

Ob. *mf cresc.*

Cl. *mf cresc.*

Fag. *cresc. molto*

Cor. I. II *cresc. molto*

V-ni II *cresc. molto*

V-le *mf cresc.*

V.o. *cresc. molto*

C-b. *cresc. molto*

5 $\text{♩} = 69$

Ob. *f*

Cl. *f* muta Cl. I in Cl. pice (Es)

Fag. *f* muta Fag. II in C-fag.

Cor. I. II *f*

Tr-be *f*

Archi *f* unis.

Picc. *f* *ff*
 Fl. *f*
 Ob. *a2* *ff*
 Cl. picc. *ff*
 Cl. *ff*
 Fag. *I* *ff*
 C.fag. *ff*
 Cor. *I* *ff* *III* *ff* *II* *ff*
 Tr-be *f*
 Timp. *f*
 Archi *ff* *ff*

This image shows a page from a musical score, likely for a symphony. The score is written in a traditional musical notation with notes, rests, and dynamic markings. The instruments listed on the left side of the page are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. (Bassoon)
- H. (Horn)
- T. (Trumpet)
- Str. (String)

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *non div.* (non diviso).

Picc. *f* 3

Fl. 1 3

Ob. *a2*

Cl. picc. *b* *b*

Cl. II

Fag. I

C.fag.

Cor. I. II

Tr-be

Timp.

Archi

Picc. *ff*
 Fl. *f* *ff*
 Ob. *f* *ff*
 Cl. picc. *f* *ff*
 Cl. *f* *ff*
 Fag. *mf* *f* *ff*
 C fag. *mf* *ff*
 Cor. *I* *II* *I. III a2* *ff*
 Tr-be *I* *ff*
 Archi *mf* *f* *ff*

7

muta Picc. in Fl. II

muta Cl. picc. in Cl. I (B)

mf

Picc.

Fl. I

Ob.

Cl. picc.

Cl. II

Fag. I

C. fag.

Cor. I. III

Cor. II

Tr. be

Timp.

Archi

4575

First system of musical notation, measures 1 to 5. The score includes staves for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vla.), Violoncello (Vcllo), Double Bass (Cb.), and Timpani (Timp.).

- Measures 1-2:** Violin I and II play a melodic line starting on G4. Viola and Cello play a rhythmic accompaniment. Bass and Timpani play a steady bass line.
- Measure 3:** Dynamics *f* (forte) are marked for Violin I, II, and Viola. Cello and Bass also have *f* markings.
- Measure 4:** Dynamics *ff* (fortissimo) are marked for Violin I, II, and Viola. Cello and Bass have *f* markings.
- Measure 5:** Dynamics *ff dim.* (fortissimo decrescendo) are marked for Violin I, II, and Viola. Cello and Bass have *ff dim.* markings.

Second system of musical notation, measures 6 to 10. The score continues with the same instruments as the first system.

- Measures 6-7:** Dynamics *f* (forte) are marked for Violin I, II, and Viola. Cello and Bass also have *f* markings.
- Measure 8:** Dynamics *sf* (sforzando) are marked for Violin I, II, and Viola. Cello and Bass have *f* markings.
- Measure 9:** Dynamics *f* (forte) are marked for Violin I, II, and Viola. Cello and Bass have *f* markings.
- Measure 10:** Dynamics *f dim.* (forte decrescendo) are marked for Violin I, II, and Viola. Cello and Bass have *f dim.* markings.

poco a poco più animato

poco a poco più animato

Arch. II.

16

8 Più vivo $\text{♩} = 76-80$

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

pp

p

dim.

I. III

II

p

p

p

8 Più vivo $\text{♩} = 76-80$

Arch.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

poco a poco rit. al 9 Tempo I

Fl. *ppp*

Ob. *p*

Cl. *p*

Fag. *pp*

Cor.

poco a poco rit. al 9 Tempo I

Archi

ritard. $\text{ritenuto} (\text{♩} = 54)$ ritard.

Fl. I *pp*

Fl. II *pp*

Ob. *pp* *p dolce* *pp*

Cl. I *pp* *p dolce* *pp*

Cl. II *p dolce* *pp*

Fag. *pp*

Cor. I. II *p dolce* *pp*

ritard. div. $\text{ritenuto} (\text{♩} = 54)$ ritard.

Archi

Tempo I

Fl. *a2* *ff* 10 $\text{♩} = 72-76$

Ob. *a2* *ff*

Cl. *a2* *ff* *a2* *f*

Fag. *a2* *ff*

Cor. *ff* *I* *ff*

Tr-be

univ. *ff*

Archi *ff* *ff feroce*

Cl. *a2* *a2*

Fag. *a2* *ff*

V-le

Ob. *a2* *ff*

Cl. *a2*

Fag. *I* *sf* *sf* *f* *sf*

Vni II *ff feroce*

V-le

Ob. *a2* [11]

Cl. *a2*

Fag. *I*

Vni II

V-le

Cl. *I* *ff* *muta Cl. I in Cl. piccolo (Es)*

Fag. *I* *ff*

Vni II

V-le *f*

Ob. 12 a2
ff

V-ni I ff feroce

V-ni II

V-le sf sf sf sf

Ob. a2

V-ni I

V-ni II

V-le

Fl. a2 ff feroce

Cl. picc. ff feroce

V-ni I sf sf

V-ni II

V-le

This page of a musical score is divided into three systems. The first system includes staves for Flute (Fl.), Clarinet in E-flat (Cl. pice.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Bassoon (Fag.). The second system adds the Bass (V-le) and Bassoon (Fag.) parts. The third system includes the Cor Anglais (Cor.) and continues the Violin I, Violin II, and Viola parts. The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). A key signature change is indicated by a double bar line and the letter 'b'.

Fl. ^{a2}
 Ob.
 Cl. picc.
 Cl. ^{II}
 Fag. ^I
 Cor. ^I
 Tr-be
 V-ni I ^{div.}
 V-ni II ^{div.}
 V-le
 V-c.

The musical score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Piccolo (Cl. picc.), Clarinet II (Cl. II), and Bassoon (Fag.). The brass section includes Coronet (Cor.) and Trumpet (Tr-be). The string section includes Violins I (V-ni I), Violins II (V-ni II), Viola (V-le), and Cello (V-c.). The score is in 2/4 time and consists of four measures. The woodwinds and strings are active, while the brass is mostly silent. Dynamics include *sf* (sforzando) and *div.* (divisi).

14 $\text{♩} = 72-66$

Fl. a_2 sf sf sf

Ob. sf sf

Cl. piec. sf sf

Cl. II sf sf

Fag. I sf sf sf

Cor. I, III sf sf

Tr-be II sf sf sf

$\text{♩} = 72-66$

V-ni I sf un. non div. sf

V-ni II sf un. sf

V-le sf sf sf sf

V-c. sf sf sf sf

Fl. *a2* *tr* *b* *b* *tr* *tr* *tr* *tr* *sf* *sf*

Ob. *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cl. picc. *muta Cl. I (B)* *I* *sf* *sf*

Cl. *II* *sf* *sf*

Fag. *I* *sf* *ff* *sf*

Cor. *I, II* *ff* *sf* *III* *ff*

Tr-be *I*

V-ni I *div. in 3* *sf* *sf* *sf* *sf* *sf* *div. in 2* *unis.*

V-ni II *div.* *div. in 3* *sf* *sf* *sf* *sf* *sf* *unis.*

V-la *sf*

V-o. *sf*

Fl. *a2* *sf* *ff*
 Ob. *sf* *ff*
 Cl. I *ff*
 Cl. II *ff*
 Fag. I *mf* *ff*
 C.fag. *mf* *ff*
 Cor. I. II *sf* *ff*
 Cor. III *sf* II, III *a2* *ff*
 Tr-be *ff*
 Archi *mf* *ff*

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- C fag.** (Contrabassoon)
- Cor.** (Cor Anglais)
- Tr-be** (Trumpet)
- Archi** (Strings)

The score is in 3/4 time and features a key signature of one flat (B-flat). The music is characterized by its melodic lines and harmonic structure, typical of Verdi's operatic style. The score includes various musical notations such as notes, rests, and dynamic markings, as well as rehearsal marks (I, II, III) and section labels (a2).

Fl. *8*

Ob. *a2*

Cl. *a2*

Fag. *I*

C fag.

Cor. *I, III*
II

Tr-be

Timp. *f*

P-ti *f*

Archi

Detailed description: This is a page of a musical score, page 16, measures 16-18. The score is for a full orchestra. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C fag.). The middle system includes Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), and Percussion (P-ti). The bottom system is for the Strings (Archi). The key signature has one flat (B-flat). The time signature is 2/4. Measure 16 (the first measure on the page) features a melodic line in the Flute with a trill (tr) and a grace note (8), and a rhythmic pattern in the Oboe, Clarinet, Bassoon, and Contrabassoon. The Cor Anglais and Trumpet have a melodic line. The Timpani and Percussion play a rhythmic pattern. Measure 17 (the second measure on the page) features a melodic line in the Flute with a trill (tr) and a grace note (8), and a rhythmic pattern in the Oboe, Clarinet, Bassoon, and Contrabassoon. The Cor Anglais and Trumpet have a melodic line. The Timpani and Percussion play a rhythmic pattern. Measure 18 (the third measure on the page) features a melodic line in the Flute with a trill (tr) and a grace note (8), and a rhythmic pattern in the Oboe, Clarinet, Bassoon, and Contrabassoon. The Cor Anglais and Trumpet have a melodic line. The Timpani and Percussion play a rhythmic pattern.

Fl.

Ob.

Cl. *a 2*

Fag. *I*

C fag.

Cor. *I. III*

p

div.

Archi

This musical score page (61) features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl. a 2), Bassoon (Fag. I), and Contrabassoon (C fag.). The brass section includes Cor Anglais (Cor. I. III). The string section (Archi) is represented by four staves. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings are in treble and bass clefs, while the brass instruments are in treble and bass clefs. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings are in treble and bass clefs, while the brass instruments are in treble and bass clefs.

a tempo $\text{♩} = 72-76$

Pico. *muta Fl. II in Pico.*
 Fl. *I*
 Ob. *f*
 Cl. *f*
 Fag. *I*
 C fag. *p*
 Cor. *II*
 Tr-be *mf*
 Timp. *tr*
 Archi *f*
pizz.
mf

sempre f
sempre f
a2
sempre f
sempre f
II
sempre f
mf
unis. arco
sempre f
unis. arco
sempre f
div.
sempre f
sempre f
arco
sempre f

This musical score page features seven staves for different instruments. The top five staves are for individual woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The sixth staff is for Timpani (Timp.). The bottom section, labeled 'Archi' (Strings), consists of four staves for the string ensemble. The score is divided into four measures, with time signatures changing from 5/8 to 3/4 to 5/8. The woodwinds play melodic lines with various ornaments and slurs. The strings provide a harmonic foundation with sustained notes and rhythmic patterns. The Timpani part includes trills and sustained notes.

Picc.

Fl.

Ob.

Cl.

Fag.

Timp.

Archi

Picc.

I

8

Fl.

a2

Ob.

a2

Cl.

Fag.

Cor.

Tr-be

Timp.

tr

tr

Archi

The musical score is for a rehearsal mark labeled '18'. It features a woodwind section with Piccolo, Flute I, Oboe, Clarinet, and Bassoon, as well as a string section. The Piccolo and Flute I parts have a first ending bracketed with a '1' and a measure rest. The Oboe and Clarinet parts have a second ending bracketed with an 'a2'. The Timpani part has two trill markings. The string part consists of four staves with sustained notes and some movement in the upper staves.

[illegible]

20 21

Picc. *p* *cresc. molto* *ff*

Fl. *p* *cresc. molto* *ff*

Ob. *p* *cresc. molto* *ff*

Cl. *p* *cresc. molto* *ff*

Fag. *p* *cresc. molto* *ff*

Cor. I. III *p* *cresc. molto* *ff*

Cor. II *p* *cresc. molto* *ff*

Tr-be *p* *cresc. molto* *ff*

Timp. *p* *cresc. molto* *f*

P-ti *a2 tr* *ppp* *cresc. molto* *mf*

Archi *p* *unis.* *cresc. molto* *ff*

p *tris.* *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

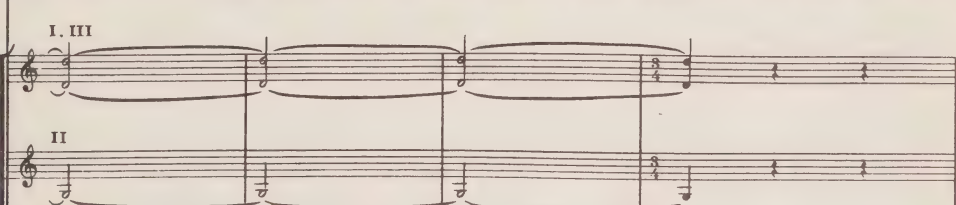
Ficc. 

 Fl. 

 Ob. 

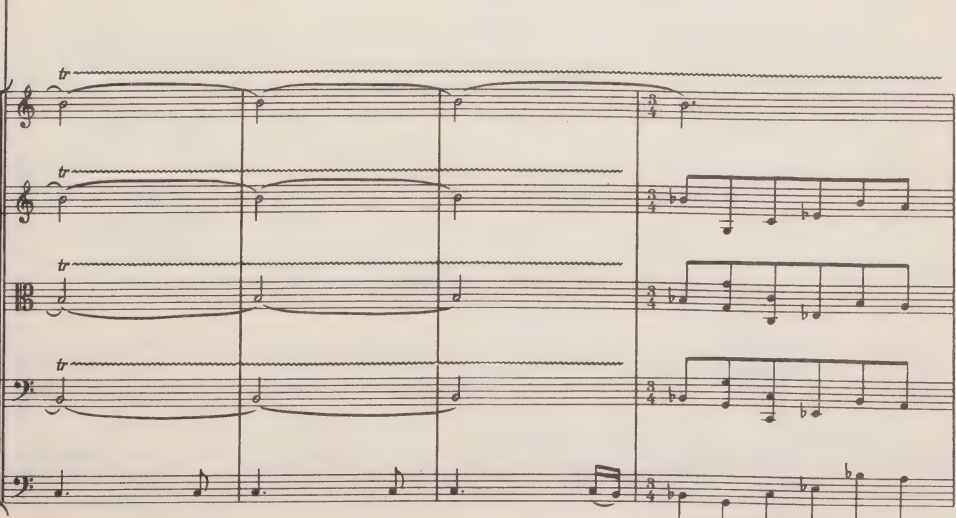
 Cl. 

 Fag. 

 Cor. 

 Tr-be 

 Timp. 

 Archi 

Score for Pictorial Music (Picc.) and various instruments.

Picc. (Piccolo): Melodic line with eighth and sixteenth notes, often beamed together. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Fl. (Flute): Melodic line, often playing in unison with the Piccolo. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Ob. (Oboe): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Cl. (Clarinet): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Fag. (Bassoon): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Cor. (Cor Anglais): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Tr-be (Trumpet): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Timp. (Timpani): Rhythmic line with eighth and sixteenth notes, often beamed together. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

Archi (Archi): Melodic line, often playing in unison with the Flute. Includes a first ending bracket labeled "I." and a second ending bracket labeled "a2".

div. (divisi): Instruction for the strings to divide into two parts.

23

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

Archi

div.

unis.

I. III

II

I

a2

A

a2

A

a2

A

unis.

div.

unis.

4575

24

Tempo I $\text{♩} = 72$

poco allargando

Picc.

Fl. I

Ob.

Cl.

Fag.

Cor. I. III

Tr-be

Tempo I $\text{♩} = 72$

poco allargando

V-ni I

V-ni II

V-c.

C-b.

25

a tempo $\text{♩} = 63$
(meno vivo)

ritenuto

muta Picc. in Fl. II

ritard.

Picc. *sf* *sf*

Fl. *I sf sf* *f*

Ob. *sf sf*

Cl. *sf sf* *mf* *I*

Fag. *sf sf* *a2*

Cor. *I. III sf sf*

II *sf sf*

Tr-be *con sord. mf sf sf* *a2*

a tempo $\text{♩} = 63$
(meno vivo)

ritenuto

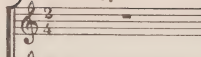
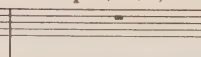
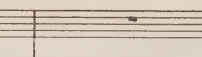
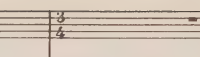
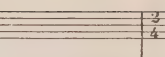
ritard.

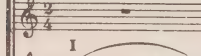
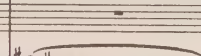
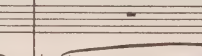
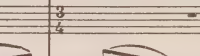
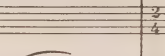
g *mf* *p*

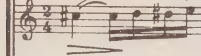
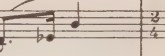
Archi *p* *p* *p*

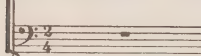
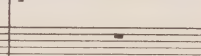
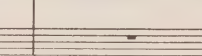
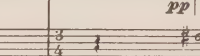
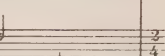
accel.

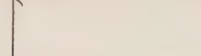
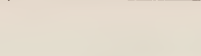
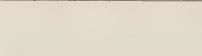
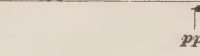
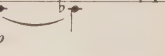
a tempo (vivo) $\text{♩} = 76-80$

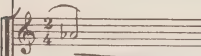
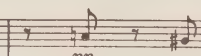
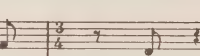
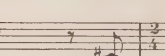
Fl.     

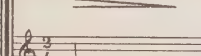
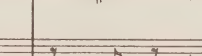
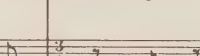
Ob.     

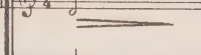
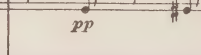
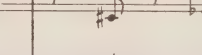
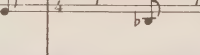
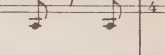
Cl.     

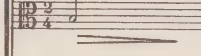
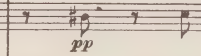
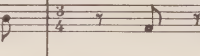
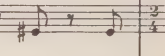
Fag.     

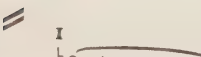
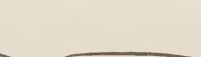
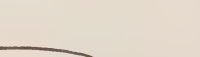
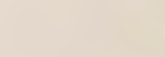
Archi     

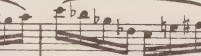
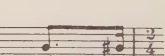
    

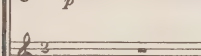
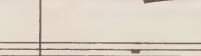
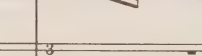
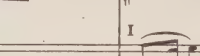
    

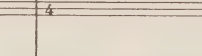
    

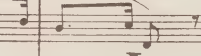
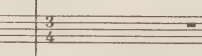
    

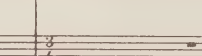
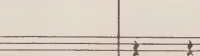
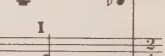
Fl.     

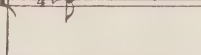
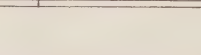
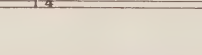
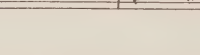
Ob.     

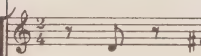
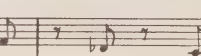
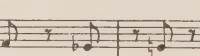
Cl.     

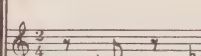
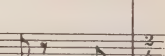
Fag.     

Archi     

agitato

26

a2

Fl. *p cresc. molto*

Ob. *p cresc. molto*

Cl. *p cresc.*

Fag. *cresc. molto*

Tr-be

agitato

Archi

cresc. molto

cresc. molto

cresc. molto

arco *cresc. molto*

arco *cresc. molto*

Molto agitato

Fl. *a2*

Ob.

Cl. *molto*

Fag.

Cor.

Tr-be *I (con sord.)*
p *cresc.*

ff

I, II

III

ff

p

f

p

Molto agitato

non div.

Arch.

ff

non div.

div.

ff

ff

ff

a2

27

F1. *p* *mf* a2

Ob. *p* *mf*

Cl. *p* *mf*

Fag. *p*

Cor. I, II *p marcato* III *p marcato*

Tr-be I senza sord. *f*

Timp.

div. *dim.*

div. *dim.*

Archi *dim.* *dim.* *dim.* *dim.*

Fl. *a2* *ff* *poco a poco meno mosso*

Ob. *ff*

Cl. *a2* *ff*

Fag. *dim.* *pp* *a2* *ff*

Cor. *I. II* *f* *ff* *III* *ff*

Tr-be *I* *ff* *senza sord.* *ff*

Timp. *f*

Archi *dim.* *pp* *unis.* *ff* *poco a poco meno mosso* *f*

dim. *pp* *unis.* *ff* *f* *f*

dim. *pp* *unis.* *ff* *f* *f*

dim. *pp*

dim. *pp*

28 $\text{♩} = 63$

Fl. *ff* *a2* *sf* *sf*

Ob. *ff* *a2*

Cl. *ff*

Fag. *ff* *a2*

Cor. I. II *ff*

Cor. III *ff*

Tr-be *ff*

Timp. *f*

$\text{♩} = 63$

Archi *ff*

Fl.

Ob.

Cl.

Fag.

Cor. I. II

Cor. III

Tr-be

Timp. *tr*

Archi

Detailed description of the musical score: The score is for measures 1 through 4 of a piece. The key signature has one sharp (F#) and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the string section (Archi) play a rhythmic pattern of eighth and sixteenth notes. The brass section (Cor Anglais, Trumpet, Timpani) plays a more melodic line. The timpani has trill markings in measures 1 and 4. The Cor Anglais part has markings for I, II, III and I, III, II.

Tempo I $\text{♩} = 72-69$

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

I. III

Cor. *sf*

II

Tr-be *sf*

Timp. *sf*

Tempo I $\text{♩} = 72-69$

div. *sf*

Archi *sf*

Fl. 29

Ob.

Cl.

Fag. a 2

Cor. I. III

II

Tr-be

Timp.

Archi unis.

unis.

Fl.

Ob.

Cl.

Fag. *a2*

Cor. *I. III* *a2*

II

Tr-be

Timp.

Archi

This musical score page (81) features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The woodwinds play a melodic line with various ornaments and trills, marked with 'a2'. The brass section includes Trumpets (Tr-be) and Timpani (Timp.). The strings (Archi) provide a rhythmic accompaniment. The score is written in 3/4 time and includes dynamic markings like 'a2' and 'I. III'.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra and includes parts for the following instruments:

- Fl. I** (Flute I): The first staff, marked with a first ending bracket (I) and a forte (ff) dynamic.
- Ob.** (Oboe): The second staff, marked with a second ending bracket (II) and a forte (ff) dynamic.
- Cl.** (Clarinet): The third staff, marked with a second ending bracket (II) and a forte (ff) dynamic.
- Fag.** (Bassoon): The fourth staff, marked with a second ending bracket (II) and a forte (ff) dynamic.
- Cor.** (Cor Anglais): The fifth staff, marked with a first ending bracket (I. III) and a forte (ff) dynamic.
- Tr-be** (Trumpet): The sixth staff, marked with a second ending bracket (II) and a forte (ff) dynamic.
- Timp.** (Timpani): The seventh staff, marked with a forte (ff) dynamic.
- Archi** (Strings): The eighth staff, marked with a forte (ff) dynamic.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 1 in the top left corner.

Fl. *sf*

Ob. *sf* *sf*

Cl. *sf* *sf*

Fag. a.2 *sf*

Cor. I. III *p*

II

Tr-be *p*

Timp. *mf* *dim.*

Archi unis. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Coronet, Trumpet) play melodic and harmonic lines, often with fortissimo (sf) dynamics. The percussion section (Timpani) provides a rhythmic foundation with mezzo-forte (mf) and decrescendo (dim.) markings. The string section (Archi) plays a unison accompaniment, with various dynamics including fortissimo (sf) and piano (p). The score is divided into measures by vertical bar lines, and the time signature is 3/4. The key signature has one sharp (F#).

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

Archi

sim.

sim.

sim.

I. III

p cresc.

ff

ff

ff

ff

tr

pp

f

Fl.

Ob.

Cl.

Fag.

I. III

Cor.

II

Tr-bc

a2

a2

b

Timp.

tr

tr

ff

V-nl I

V-nl II

V-le

div.

V-c.

C-b.

4575

Fl.

Ob.

Cl.

Fag.

I. III

Cor.

II

Tr-be

Timp.

cresc. **fff**

V-ni I

V-ni II

V-le

div.

V.c.

C.b.

4575

Fl. ^{a2} *dim.* *ritard.*
 Ob. ¹ *dim.* *p*
 Cl. ^I *dim.* *p*
 Fag. ^I *dim.* *p*
 Cor. ^{I III} *p*
 Tr-bc ^{II} *p*
 Timp. *pp*
 C. *pp*
 Archi *dim.* *p* *ritard.*

The musical score is arranged in two systems. The first system contains parts for Flute (a2), Oboe (1), Clarinet (I), Bassoon (I), Cor (I III), Trumpet (II), Trombone, Timpani, and Cymbal. The second system contains parts for the String section (Archi). The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Archi) play a triplet figure that begins to diminish in measure 45 and returns at a piano (*p*) dynamic in measure 47. The Cor and Tr-bc parts have rests in measures 45 and 46, then enter in measure 47. The Timp and C parts have rests throughout. The Flute (a2) and Oboe (1) parts have a melodic line that begins in measure 47. The score ends with a 'ritard.' marking in measure 48.

33 Ritenuto molto ♩ = 100-92

Fl. *pp* II *pp*

Ob. I *pp*

Cl. I *f espr.*

Fag. *pp*

Arpa I *p*

Arpa II *p*

Fl.

Cl.

Fag.

Arpa I

Arpa II

91

Fl. II *cresc.*

Ob. *pp* *cresc.*

Cl. II *pp* *cresc.*

Fag. *a2* *mf* *cresc.*

Cor. I, III con sord. *poco cresc.*

Cor. II con sord. *poco cresc.*

Tr-lo *p*

Arpa I *cresc.*

Arpa II *p* *3* *3* *3* *f*

con sord. *gliss.* *ritard.*

Archi *pp* *cresc.* *pizz.* *p*

Fl. I *pp* *cresc.*
 Fl. II *pp* *cresc.*
 Ob. I *pp* *cresc.*
 Ob. II *pp* *cresc.*
 Cl. I *pp* *cresc.*
 Cl. II *pp* *cresc.* *mf*
 Fag. *pp* *cresc.*
 Cor. I *mf* *cresc.*
 Cor. II *pp* *poco cresc.*
 Tr-lo *pp* *poco cresc.*
 Arpa I *p* *cresc.* *f*
 Arpa II *p* *cresc.* *f*
 Archi *pp* *cresc.* *f*
 Archi *pp* *cresc.* *f*
 Archi *p* *cresc.* *f*
 Archi *p* *cresc.* *f*

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (Cori, Trombone) are at the top. The harp (Arpa I and II) is in the middle. The string section (Archi) is at the bottom. The score includes various dynamics (pp, mf, f) and performance instructions (cresc., poco cresc., gliss.). The woodwinds and brass play melodic lines with crescendos. The harp and strings provide harmonic support with arpeggiated figures and sustained chords.

Lento $\text{♩} = 76$

Fl. *p*
muta Fl. II in Picc.

Ob. *p*
muta Ob. II in Cingl.

Cl. *p* *pp*

Fag. *p* *pp*

Cor. I. III *p*
II *p*

Arpa I 10 12

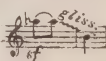
Arpa II *p*

Archi *arco* *pp* *arco* *pp*

Lento $\text{♩} = 76$

[illegible]

*) Первые пять нот надо играть у грифа с значительной силой. Глиссандо исполнять следующим образом:—



riten. ritardando molto 95 Presto $\text{♩} = 84$

Ob.

Cl.

Fag. *a2* muta Fag. II in C-fag.

T.t.

solo

vibrato

V-ni I *poco a poco più espr.* *molto espr.* *p volante*

altri pizz. arco

V-ni II pizz. arco

V-le pizz. arco

V-c. arco

C-b. arco

Ob.

Cl.

Fag.

V-ni

I *p*

I *p*

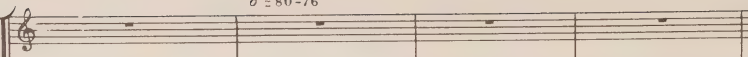
I *p*

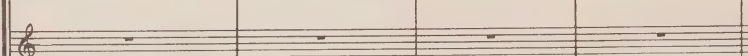
cresc.

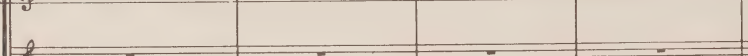
cresc.

♩ = 80-76

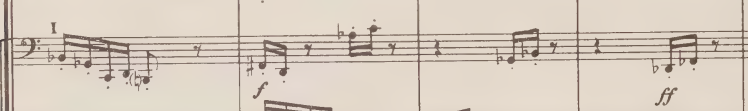
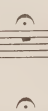
Tempo I

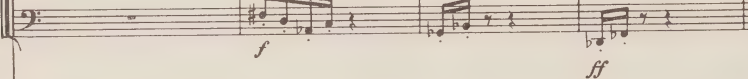
Picc.   $\frac{3}{4}$

Fl.   $\frac{3}{4}$

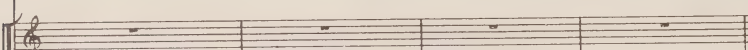
Ob.   $\frac{3}{4}$

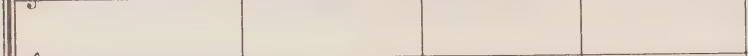
Cl.   $\frac{3}{4}$

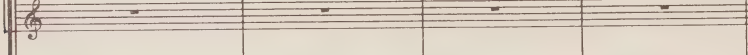
Fag.   $\frac{3}{4}$

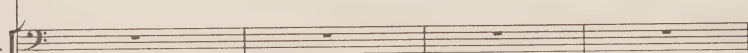
C fag.   $\frac{3}{4}$

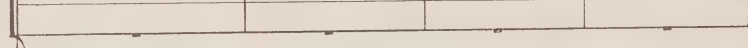
f *ff*

I. III
senza sord.   $\frac{3}{4}$

Cor.   $\frac{3}{4}$

Tr-be   $\frac{3}{4}$

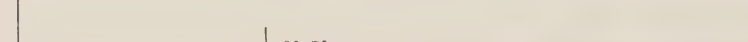
Timp.   $\frac{3}{4}$

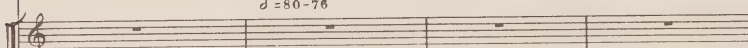
C.   $\frac{3}{4}$

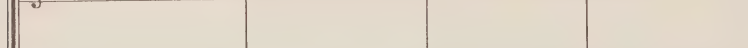
f

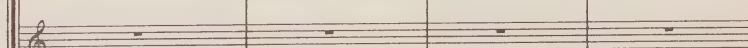
Tempo I

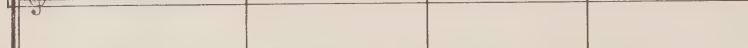
♩ = 80-76

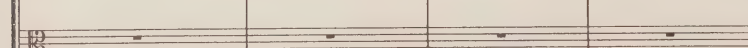
Archi   $\frac{3}{4}$

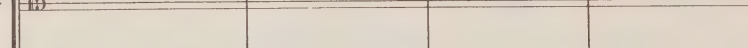
tutti arco   $\frac{3}{4}$

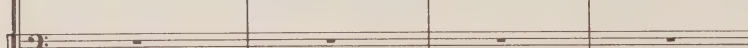
arco   $\frac{3}{4}$

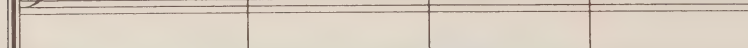
arco   $\frac{3}{4}$

arco   $\frac{3}{4}$

arco   $\frac{3}{4}$

arco   $\frac{3}{4}$

arco   $\frac{3}{4}$

arco   $\frac{3}{4}$

ff

4575

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fag. *ff*
 C fag. *ff*
 Cor. I. III *ff*
 Cor. II senza sord. *ff*
 Tr-be *ff*
 Timp. *ff*
 Tr-lo *ff*
 P-ti *ff*
 C. *mf*
 Arpa I *ff*
 Arpa II *ff*
 Archi *ff* pizz. *sf*

The musical score is written for a full orchestra and woodwind section. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais) and strings (Arpa I, Arpa II, Archi) play a rhythmic pattern of eighth notes. The brass (Trumpet, Trombone, Tuba) and woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais) play a melodic line. The score is in 2/4 time and features various dynamics including fortissimo (ff) and sforzando (sf).

III

Andante $\text{♩} = 72$ ritard. a tempo ritard. a tempo

2 Flauti

2 Oboi
(Corno inglese)

Clarinetto (A)

Clarinetto basso (B)

2 Fagotti

3 Corni (F)

2 Trombe (B)

Timpani

Arpa I

Arpa II

Violini I

Violini II

Viole

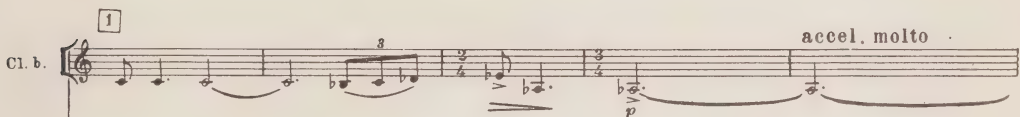
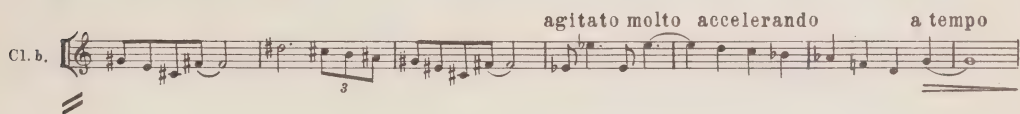
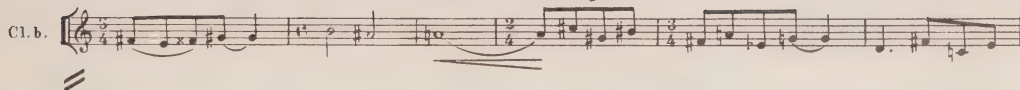
Violoncelli

Contrabassi

rubato
p espress.

3

ritard. a tempo



Violoncello (Fag.)

Arch. (Archi)

Violoncello dynamics: *f*, *mf*, *pp*

Violoncello tempo: *poco accel.*

Violoncello articulation: *pp espr. dolce*

Violoncello measure markings: 6, 6

Violoncello time signatures: 2/4, 3/4

Violoncello key signature: one flat (B-flat)

Violoncello staff: Bass clef

Violoncello notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C13

Meno andante ♩ = 58

Violin I

Violin II

Viola

Cello/Double Bass

Archi

Cl. b.

Archi

Molto quieto $\text{♩} = 54$

p molto espr.

cres.

sf

p

cres.

sf

p

cres.

sf

p

cres.

sf

p

mf

poco rit.

Cl. b. *pp molto espr.*

V-ni I

V-ni II

V-le *div. p pp PPP*

V-e. *espr. pp PPP*

2

ritard. molto a tempo ♩ = 58

Fl. *ff*

Ob. *ff*

Cl. *I ff*

Cl. b. *muta Cl. b. in Cl. II (A) ff*

Fag. *ff*

Cor. *I, II ff*

Tr-be *con sord. f*

Archi *unis. f*

ff

Fl. a2

Ob. a2

Cl.

Fag. a2
mf *cresc.*

Cor. *mf* *cresc.*

Tr-be

Archi

f *div. 3* *mf* *cresc.*

f *mf* *cresc.*

f

Fl. I
 Fl. II
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Archi

Musical score for page 103, featuring woodwinds, brass, and strings. The score is in 2/4 time and includes various musical notations such as dynamics (*f*, *a2*), articulation (accents), and fingerings (3, 6). The woodwinds and strings play complex melodic and harmonic lines, while the brass provides harmonic support. The string section is divided into first and second violins, violas, cellos, and double basses.

Senza sord. (without mutes)

Molto quieto ♩ = 54-50

Fl. I *ff* *pp*

Fl. II *ff* *pp*

Ob. *ff* *pp*

Cl. *ff*

Fag. *ff* *dim.* *p* *pp*

Cor. I, III *ff* *a2* *3* *dim.* *p* *I* *espress.*

Cor. II *ff* *3* *dim.* *p*

Tr-be *f*

Molto quieto ♩ = 54-50

f *dim.* *3*

f *dim.* *3*

Archi *f* *dim.* *3* *p* *pp*

f *dim.* *3* *p* *pp*

f *dim.* *3* *p* *pp*

I
 Fl. *pp*
 II *pp*
 Ob. *pp*
 Cl. *pp*
 Fag. *pp*
 Cor. *pp*
 Tr-be *pp*
 Archi *pp*
 con sord. *pp*
 con sord. *pp*
 con sord. *pp*
 con sord. *pp*

The musical score is written for a full orchestra. The woodwind section (Flute I and II, Oboe, Clarinet, Bassoon) and the string section (Violins I and II, Violas, Cellos, and Double Basses) are playing a complex, rhythmic pattern. The woodwinds are marked with *pp* (pianissimo). The strings are marked with *pp* and *con sord.* (con sordina). The brass section (Trumpet, Cor Anglais) is also marked with *pp* and *con sord.*. The score includes various musical notations such as triplets, sixteenth notes, and rests.

I

Fl. II

Ob. *muta Ob. II in C ingl.*

Cl. I *muta Cl. II in Cl. b*

Fag.

Cor.

Tr-be

V-ni I

V-la

V-c.

C-b.

a tempo ♩ = 63-69

Arpa I

Arpa II

pp *gliss.* *cresc.*

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra and includes parts for woodwinds, strings, and harp. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each with a repeat sign at the beginning. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. g.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Contrabassoon (Cb.). The string parts include Violin I (V-n I), Violin II (V-n II), Viola (V-la), Violoncello (V-cl), and Double Bass (V-ba.). The harp part is also included. The score features various musical notations, including trills (tr), triplets (3), and dynamic markings (f, mf, p). The tempo is marked 'Allegretto'.

I *tr* *b[♯]* *b^b* 7
 Fl. I
 II *tr* *b[♯]* *b^b*
 Ob.
 I *tr* *b[♯]* *b^b*
 Cingl.
 Cl. I
 Cl. b.
 Fag. *a²*
 Arpa I *gliss.* C, D, E, F[♯], G[♯], A[♯], B[♯]
 Arpa II
 V-n I
 V-n II
 V-le

The musical score is for page 109 and consists of 11 staves. The woodwind section includes Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Cinghiale (Cingl.), Clarinet I (Cl. I), Clarinet B (Cl. b.), and Bassoon (Fag.). The string section includes Violin I (V-n I), Violin II (V-n II), and Viola (V-le). The harp section includes Arpa I and Arpa II. The score is in 3/4 time. The key signature has one sharp (F#). The first staff (Fl. I) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The second staff (Fl. II) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The third staff (Ob.) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The fourth staff (Cingl.) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The fifth staff (Cl. I) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The sixth staff (Cl. b.) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The seventh staff (Fag.) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The eighth staff (Arpa I) has a glissando (gliss.) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The ninth staff (Arpa II) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The tenth staff (V-n I) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The eleventh staff (V-n II) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4. The twelfth staff (V-le) has a trill (tr) on G4, followed by a grace note (b#) on A4, and then a grace note (bb) on B4.

Fl. I
 Ob. II *b^b*
 Cingl. I
 Cl. I
 Cl. b. a 2
 Fag. a 2
 Arpa I
 Arpa II
 V-ni I
 V-ni II
 V-le div. senza sord.
pp

Fl. I

Fl. II

Ob.

Cl. in G

Cl. in B $\flat$

Fag.

Arpa I

Arpa II

V. ni I

V. ni II

V. le

Fl. I
Fl. II
Ob.
Cingl.
Cl.
Cl. b.
Fag. a2
Arpa I
Arpa II
V-ni I
V-ni II
V-le

3/4

Measures 1 and 2 of the musical score. The score is for a full orchestra and includes parts for Flute I and II, Oboe, Cinghiale (Cingl.), Clarinet, Clarinet in B-flat, Bassoon (a2), Arpa I and II, Violini I and II, and Viola. The key signature is one sharp (F#) and the time signature is 3/4. The first measure contains various melodic lines for the woodwinds and strings, while the second measure features a prominent arpeggiated figure in the Arpa I and II parts, with other instruments providing harmonic support.

Fl. I $\sharp^?$
 Fl. II $\flat^?$
 Ob. I $\flat^?$
 C.ingl. $\sharp$
 Cl. I $\sharp$
 Cl. b. $\flat$
 Fag. a^2 $\sharp$
 Arpa I
 Arpa II
 V-ni I $\sharp$
 V-ni II $\sharp$
 V-le $\sharp$

The score is for a symphonic work, page 113. It features a woodwind section with Flute I and II, Oboe I, Cor Anglais, Clarinet I, Clarinet Bb, and Bassoon (a2). The string section includes Violins I and II, and Viola. The harp (Arpa I and II) is also present. The key signature is one sharp (F#), and the time signature is common time (C). The woodwinds and strings play sustained notes, while the harp plays arpeggiated figures.

Fl. I *p cresc.* *poco cresc.*
 Fl. II *p cresc.* *poco cresc.*
 Ob. *p cresc.* *poco cresc.*
 C. ingl. *p cresc.* *poco cresc.*
 Cl. I *p cresc.* *poco cresc.*
 Cl. b. *p cresc.* *poco cresc.*
 Fag. a2 *p cresc.* *poco cresc.*
 Arpa I *poco cresc.*
 Arpa II *poco cresc.*
 V. ni I *poco cresc.*
 V. ni II *poco cresc.*
 V. lo *poco cresc.*

Fl. I *f* 10 5 5 10
 Fl. II *f* 10 5 5 10
 Ob. *f* 10 5 5 10
 C. ingl. *f*
 Cl. I *f*
 Cl. b. *f*
 Fag. *f* a2
 Arpa I *f* *div.*
 Arpa II
 V-ni I *mf*
 V-ni II *mf*
 V-le *mf*

The score is for a full orchestra. The woodwind section (Flutes I & II, Oboe, Cor Anglais, Clarinets in C and Bb, Bassoon) plays melodic lines with various fingerings (10, 5, 10) and dynamics (f). The string section (Violins I & II, Viola) provides harmonic support with sustained chords and dynamics (mf). The harp (Arpa I & II) plays arpeggiated figures, with Arpa I marked *f* and *div.* (divisi). The key signature has one sharp (F#) and the time signature is common time (C).

Fl. I
Fl. II
Ob.
Cingl.
Cl.
Cl. b.
Fag.
Arpa I
Arpa II
V-ni I
V-ni II
V-le

Fl. I: Treble clef, key signature of one sharp (F#). First measure contains a whole note chord with a cross (x) above it. A slur covers the rest of the staff.

Fl. II: Treble clef, key signature of one sharp (F#). First measure contains a whole note chord. A slur covers the rest of the staff. Dynamics: *p*.

Ob.: Treble clef, key signature of one sharp (F#). First measure contains a whole note chord. A slur covers the rest of the staff.

Cingl.: Treble clef, key signature of one sharp (F#). First measure contains a whole note chord. A slur covers the rest of the staff.

Cl.: Treble clef, key signature of one sharp (F#). First measure contains a whole note chord. A slur covers the rest of the staff.

Cl. b.: Treble clef, key signature of one flat (Bb). First measure contains a whole note chord. A slur covers the rest of the staff.

Fag.: Bass clef, key signature of one sharp (F#). First measure contains a whole note chord. A slur covers the rest of the staff.

Arpa I: Treble and Bass clefs. Treble staff has a whole rest. Bass staff has a descending chromatic scale from Bb to F, marked *dim.* with a hairpin.

Arpa II: Treble and Bass clefs. Treble staff has a descending chromatic scale from Bb to F, marked *f* and *dim.* with a hairpin. Bass staff has a descending chromatic scale from Bb to F, marked *dim.* with a hairpin.

V-ni I: Treble clef, key signature of three sharps (F#, C#, G#). First measure contains a whole note chord. A slur covers the rest of the staff. Dynamics: *p*.

V-ni II: Treble clef, key signature of three sharps (F#, C#, G#). First measure contains a whole note chord. A slur covers the rest of the staff. Dynamics: *p*.

V-le: Bass clef, key signature of three sharps (F#, C#, G#). First measure contains a whole note chord. A slur covers the rest of the staff. Dynamics: *p*.

Poco più vivo ♩ = 100

Fl. I *pp* *ppp* *mf*

Ob. I *p* *mf*

C. ingl. *p* *mf*

Cl. *p* *f*

Cl. b. *p* *f*

Fag. *p* *f*

Cor. I, II *f*

Arpa I *p* *ppp* *f*

Arpa II *f*

V-ni I *mf*

V-ni II *p* *ppp* *mf*

V-le *p* *ppp* *mf*

V-c. *ppp* senza sord. div. *mf*

muta C. ingl. in Ob. II

6

*)

*) Повторять глиссандо столько раз, сколько позволит Фермата.

poco a poco accel.

Fl. I *cresc.*

Fl. II *cresc.*

Ob. *cresc.*

Cl. I *cresc.*

Cl. b. *cresc.*

Fag. *a2* *cresc.*

Cor. I, II *cresc.*

Tr-be *con sord. I* *f*

Arpa I

Arpa II

poco a poco accel.

V-ni I *cresc.*

V-ni II *cresc.*

V-le *cresc.*

V-o. *cresc.*

molto $\text{♩} = 130$ a tempo $\text{♩} = 66$

I $\text{♩} = 130$ a tempo $\text{♩} = 66$ 6

Fl. I 8
 Fl. II ff
 Ob. ff
 Cl. I ff
 Cl. b. pp
 Fag. ff
 Cor. I, II ff
 Tr-be senza sord. ff
 Arpa I mf
 Arpa II p
 V-ni I f
 V-ni II f
 V-le f
 V-c. f

molto $\text{♩} = 130$ a tempo $\text{♩} = 66$

V-ni I ff
 V-ni II ff
 V-le ff
 V-c. ff

pp

8 I
 Fl. II *pp* *p*
 Ob. II *pp* *p* *sf*
 Cl. I *mf* *espr.* *sf* *sf* *p dolce*
 Cl. b. *sf* *sf* *sf*
 Fag. *pp* *sf* *pp*
 Cor. I, II *pp*
 Tr-be *pp*
 Arpa I *p*
 Arpa II *p*
 V-ni I *pp* *pp*
 V-lo *pp*
 V-c. *pp*

Quieto ♩ = 52

muta Ob. II in Cingl.

unis.

Fl. I *pp*
 Ob. I *pp*
 Cingl. I *sf* *pp* muta Cingl. in Ob. II II *pp*
 Cl. I *sf* *pp*
 Cl. b. I *sf* *pp* *espr.* muta Cl. b. in Cl. II (A) II *pp*
 Fag. I *pp* II *pp*
 Cor. I. II *pp*
 Tr-be *pp*
 Arpa I *pp*
 Arpa II *pp*
 V-ni I *pp* *div.*
 V-ni II *pp* *div.*
 V-le *pp*
 V-c. *pp*
 C-b. *pp* senza sord.

IV

2 Flauti

2 Oboi
(Corno inglese)

2 Clarinetti (B)

2 Fagotti

3 Corni (F)

2 Trombe (B)

Timpani

Arpa I

Arpa II

Archivi

Cl. *p semplice*

Fag. *pp*

Cor. I. III

Cor. II

Tr-be *pp*

Timp.

Arpa I

V-le *pp* div. in 2

V-e. *pp* div. in 2

C-b.

rit. 1 a tempo

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Cl. (Clarinet):** Treble clef, 3/2 time signature. Starts with a melodic line marked *p semplice*.
- Fag. (Bassoon):** Bass clef, 3/2 time signature. Plays a low, sustained line marked *pp*.
- Cor. (Cor Anglais):** Two parts, I. III and II, both in bass clef, 3/2 time signature. Part I. III has a melodic line, while Part II is more sustained.
- Tr-be (Trumpet):** Treble clef, 3/2 time signature. Plays a sustained line marked *pp*.
- Timp. (Snare Drum):** Bass clef, 3/2 time signature. Provides a rhythmic accompaniment with eighth notes.
- Arpa I (Harp):** Treble and Bass clefs, 3/2 time signature. Provides a harmonic accompaniment with chords.
- V-le (Violin):** Treble clef, 3/2 time signature. Divided in 2, playing a melodic line marked *pp*.
- V-e. (Viola):** Bass clef, 3/2 time signature. Divided in 2, playing a melodic line marked *pp*.
- C-b. (Cello):** Bass clef, 3/2 time signature. Provides a low harmonic accompaniment.

The score includes tempo markings: *rit.* (ritardando) and *a tempo*. A first ending bracket labeled "1" leads back to the beginning of the section.

Ob.

Cl.

Fag.

I. III

Cor.

II

Timp.

Arpa I

Arpa II

V-le

div.

non div.

V-c.

C-b.

The musical score is arranged in a system with multiple staves. The instruments are listed on the left: Ob., Cl., Fag., Cor. (I. III and II), Timp., Arpa I, Arpa II, V-le (div. and non div.), V-c., and C-b. The notation includes various musical symbols such as notes, rests, and dynamic markings. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature has one flat (B-flat).

Ob. *p*

Cl. *p* II *cresc.*

Fag. *cresc.*

Cor. I. III II

Tr-be

Timp.

Arpa I

Arpa II *pp*

V-ni I

V-ni II

V-le *pp* *pp*

V-c.

C-b.

rit. 2 a tempo

Ob. *a2* *mf* *pp*

Cl. *a2* *mf* *pp*

Fag. *mf* *pp*

Cor. I. III *a2* *mf* *pp* I

Cor. II *mf* *pp*

Tr-be *mf* *pp*

Timp. *mf* *pp*

Arpa I *mf* *pp*

Arpa II

V-ni I rit. a tempo *pp* sotto voce

V-ni II *pp* sotto voce

V-le *mf* *pp* *pp* sotto voce

V-c. *mf* *pp* *pp* sotto voce

C-b. *mf* *pp*

Ob. *pp*

Cl. *f espr.*

Fag. *a2* *p espr.* *pp*

Cor. *I* *I, II a2* *poco marc.*

Archi *unis.* *p poco marc.*

p poco marc.

Ob. *rit. e calando* *dim.*

Cl. *II* *poco marc.* *dim.*

Fag. *poco marc.* *dim.*

Cor. *a2* *I, II* *sempre pp* *pp*

Archi *sempre pp*

a tempo

Ob. *ppp*

Cl. *pp*

Fag. *pp*

Cor. *ppp*

Archi *pp*

poco a poco più agitato

Archi *pp*

Fl.

Ob.

Cl.

Fag. a2

Cor. I. III

II

Tr-be *f*

Timp.

Archi

div.

non div.

Fl.

Ob.

Cl.

Fag. *a2*

Cor. *I. III*
a2
II

Tr-be

Timp.

Arch.

unis.

6

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Timp.

Archi

I. III

a2

II

non div.

7 Presto

Fl. *a2*

Ob.

Cl.

Fag. *a2*

Cor. *I, III a2*

Tr-be *II*

f

Timp. *f*

Presto

Archi *ff*

ff

ff

ff

Fl. *a2* [8] **Tempo I**

Ob. *I* *f* *mf* *muta Ob. II in C. ingl.*

Cl. *f* *mf* *mf*

Fag. *a2* *ff* *f* *mf* *mf*

Cor. *I, III a2* *II* *ff* *ff* *p* *pp*

Tr-be *ff* *ff* *p* *pp*

Timp. *pp*

Arpa I *pp*

Archi *Tempo I* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Cingl. *p molto espr.*

Fag. *II*

Cor. *I. III* *II* *pp*

Timp.

Arpa I

V-le

V-c.

C-b.

Cingl.

Fag. *II*

Cor. *I. III* *II*

Timp.

Arpa II

V-le

V-c.

C-b.

9

Fl.
 Ob.
 Cingl.
 Cl.
 Fag.
 Cor.
 Arpa I
 Arpa II
 div.
 pp
 div.
 pp
 Archi
 arco
 p

I
 mf espr.
 muta Cingl. in Ob. II
 cresc.
 unis.
 arco
 p

Fl. *mf* II

Ob. *mf* II

Cl. *mf* II

Fag. *pp* II *mf*

Cor. *pp* I, III II *pp*

Arpa I

Arpa II

Archi *unis.* *non div.* *arco*

ritard. 10 a tempo

Fl. II a2 *mf* *mf* *pp*

Ob. *pp*

Cl. II *pp*

Fag. II *f* *pp*

Cor. I.III *pp*

Arpa I *f* *pp*

Arpa II *pp*

ritard. a tempo

Archi *pp sempre* *arco* *pp sempre* *pp sempre* *pp sempre*

Fl. *pp* I

Ob. *pp* I

Cl.

Fag.

Cor. I, III

Cor. II

Archi

rit. a tempo

Fl. *a2* *tr* *mf* *cresc.* *ff* *dim.* *mf*

Ob. *a2* *tr* *mf* *cresc.* *ff* *dim.* *mf*

Cl. *a2* *tr* *mf* *cresc.* *ff* *dim.* *mf*

Fag. *p* *cresc. molto* *ff* *dim.* *mf*

Cor. I, III *p* *cresc.* *p* *cresc. molto* *ff* *a2* *mf*

II *p* *cresc.* *p* *cresc. molto* *ff* *mf*

Tr-be *ff* *dim.* *p*

rit. a tempo

Arch. *cresc.* *ff* *dim.* *mf*

cresc. *ff* *dim.* *mf*

cresc. *ff* *dim.* *mf*

cresc. *ff* *dim.* *mf*

cresc. *ff* *dim.* *mf*

poco vivo

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Fag. *a2* *f*

Cor. *f*

Tr-be *p* *mf*

poco vivo

div.

div.

Archi *f*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Archi *ff* *sempre ff*

unis.

sempre ff

≡ Poco ritenuto $\text{♩} = 58$

molto ritard.

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. *pp* *cresc.*

Fag. *pp* *p cresc.*

Cor. *II dolce* *III cresc.*

Arpa I *p*

Arpa II *p*

Vivo $\text{♩} = 76$

12

F1. ff a2

Ob. ff

Cl. ff

Fag. ff a2

Cor. ff I, III II a2

Tr-be ff a2

Timp. f

Vivo $\text{♩} = 76$

Arch. ff

Fl. ^{a2}

Ob.

Cl.

Fag. ^{a2} ³

Cor. ^{I. III} ^{a2} ^{II}

Tr-be ^{a2}

Archi

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet (Tr-be). The second system includes parts for the String section (Archi). The woodwinds and brass parts feature melodic lines with some triplets, while the strings provide a rhythmic accompaniment with triplets. The key signature has one sharp (F#) and the time signature is 2/4.

I.III a 3

14

Fl.

Ob.

Cl.

Fag.

I. III

Cor.

II

Tr-be

Timp.

Archi

The musical score is written for a full orchestra. The first system includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (I and II), Trumpet (Tr-be), and Timpani (Timp.). The second system includes the strings (Archi). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature has one sharp (F#). The score ends with a forte (ff) dynamic marking.

15 **Tempo I**
a.2

poco meno vivo

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. a.2 *ff* *dim.*

Cor. I. III *ff* *dim.*

Cor. II *ff* *dim.*

Tr-be *ff* *dim. pp*

Timp. *f* *dim.*

Tempo I

poco meno vivo

Archi *ff* *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

poco allarg. **Molto quieto** $\text{♩} = 56 = 52$

Fl. *p* *a2* *p espress.*

Ob. *p* *a2* *f*

Cl. *p* *a2* *f*

Fag. *a2* *p* *f*

Cor. I. III *p* *pp*

Cor. II *p* *pp*

Tr-be *pp*

Timp. *t*

Arpa I *p*

Arpa II *p*

poco allarg. **Molto quieto** $\text{♩} = 56 = 52$

espress. *pp*

div. *pp*

div. *pp*

pizz. *pp*

Archi *p* *pp*

Fl. ^{a2}
 Ob. ^{a2}
 Cl.
 Faç.
 Cor. I. III
 II
 Arpa I
 Arpa II
 Archi

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Faç.). The second system includes Horns (Cor.) I, III and II. The third system includes Harp I (Arpa I) and Harp II (Arpa II). The fourth system includes Strings (Archi). The score is written in G major and 3/4 time. The woodwinds and strings play melodic lines, while the brass and harp provide harmonic support. The dynamic marking *pp* (pianissimo) is present in the woodwind parts. The string section features a sustained harmonic texture.

molto rit. Molto moderato $\text{♩} = 42$ $\text{♩} = 35$

Fl. *a2* *sf* *mf* *pp*

Ob. *a2* *sf* *mf*

Cl. *f* *pp*

Fag. *pp*

Cor. *I. III* *sf* *p dolce* *II* *p dolce*

Timp. *pp* *tr*

Arpa I

V-ni I *molto rit. Molto moderato* $\text{♩} = 42$ $\text{♩} = 35$ *pp semplice*

V-le *div.* *pp*

V-c. *div.* *pp*

C-b. *arco* *pp*

Adagio $\text{♩} = 63$

ritard.

a tempo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *f* *a2* *mf*

Cor. I, III *pp*

Cor. II *pp*

Tr-be *p* *mf*

Timp. *p*

Arpa I *a2* *f*

Adagio $\text{♩} = 63$

div.

ritard.

a tempo

div. *pp*

non div. *p*

Arch. *pp* *mf* *f*

div. *f*

mf *f*

[illegible]

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